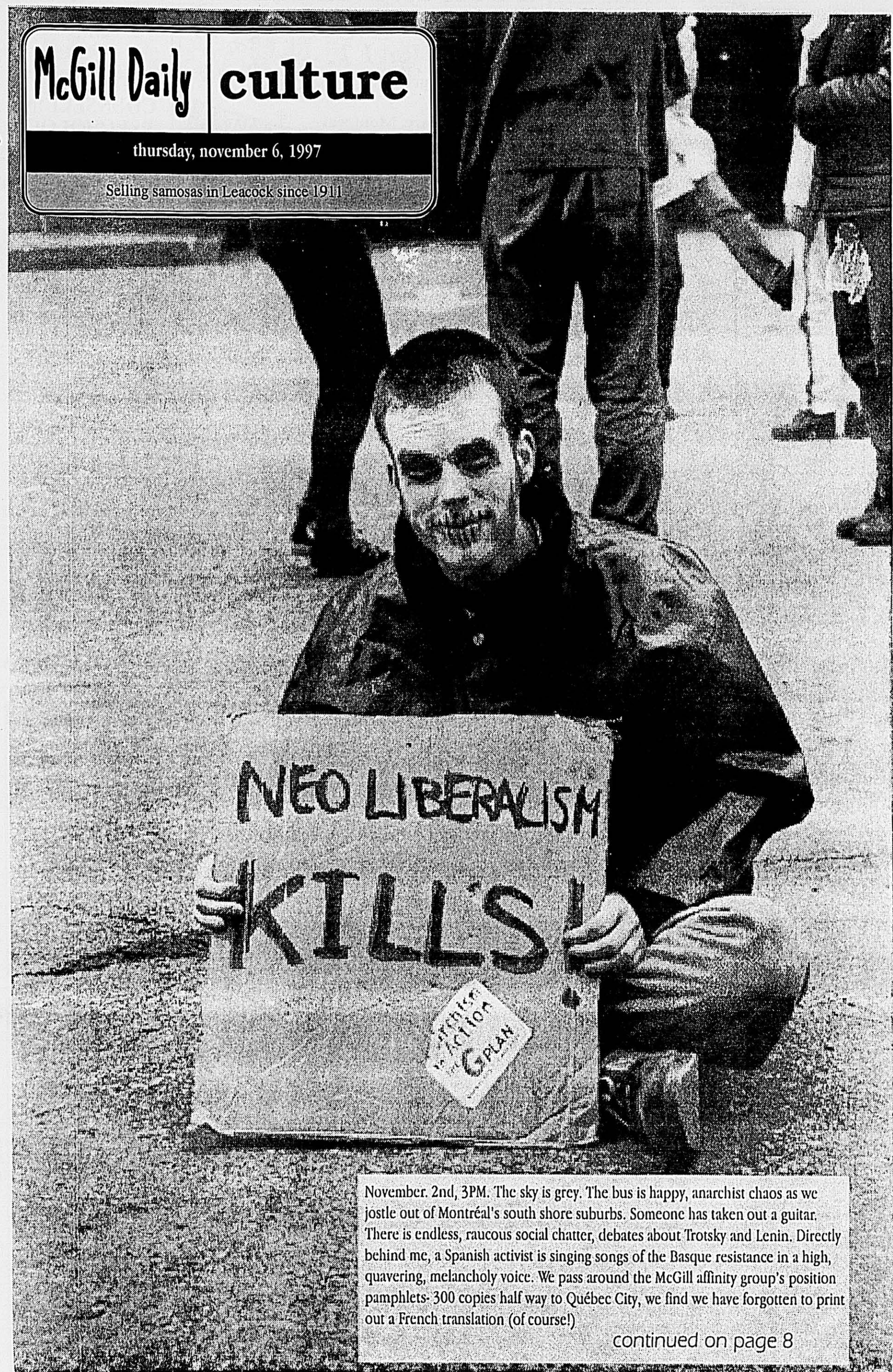


McGill Daily culture

thursday, november 6, 1997

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No. 20



NEO LIBERALISM
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November. 2nd, 3PM. The sky is grey. The bus is happy, anarchist chaos as we jostle out of Montréal's south shore suburbs. Someone has taken out a guitar. There is endless, raucous social chatter, debates about Trotsky and Lenin. Directly behind me, a Spanish activist is singing songs of the Basque resistance in a high, quavering, melancholy voice. We pass around the McGill affinity group's position pamphlets: 300 copies half way to Québec City, we find we have forgotten to print out a French translation (of course!)

continued on page 8

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Ban trade with China

When one of the speeches Chinese President Jiang Zemin gave on a recent trip to the U.S. was drowned out by protesters, he acknowledged, in the speech, that he "heard some noises in my ear."

The voices of those protesters did not seem to dampen the red-carpet treatment and the warm reception he was given by Bill Clinton. The visit was just the most recent example of the Canadian and American governments' demonstration of implicit complacency with China's human rights record.

That China has a deplorable human rights record is undeniable. One has only to recall the horrors of the Tiananmen square massacre. Today, Chinese officials regularly engage in the imprisonment and execution of suspected political dissidents.

In spite of this record, both Canada and the United States grant China most favoured-nation trading status.

The rationale employed by these governments is that through trade with China, we can encourage capi-

talism, thereby fostering democracy.

The problem with such a position is that it is blatantly hypocritical. It was largely due to an international ban on trade - a ban that both Canada and the U.S. backed - that South Africa was forced to emerge from apartheid. In light of the success with South Africa, how can increasing trade be seen to be furthering democracy?

While the United States supports a trade embargo against Cuba, a country with fewer human rights concerns, it continues to trade happily with China. The Americans have no problem placing an embargo on trade with Cuba because it poses no major economic sacrifice. Plus, you can get those nifty cigars in Canada.

A trade embargo in the case of South Africa did not represent any challenge to the Canadian and American markets. Compared to China, South Africa has a relatively small economy. China, however, with the new addition of Hong Kong, is an emerging trade powerhouse, and so to impose trade sanctions would represent a major loss

to Western business.

Sadly, the Canadian government at various levels dispel similar attitudes to those in the U.S. Right now, Québec Premier Lucien Bouchard is on a highly publicized trade mission to China. Newspapers have featured photos of Bouchard looking on from the Great Wall. Rarely included are any reports questioning China's desecration of human rights. Ultimately, human rights are threatened by the economic interests of the country.

The fact that it would represent a sacrifice to abstain from trade with China underlines why we must do so. It is when the decisions are difficult that an example must be made.

Losing trade revenue would cripple the Chinese economy and make way for a democratic revolution.

The United States and Canada as two so-called 'democracies' should immediately refrain from trading with China. We must recognize that in trading with a government, we endorse it.

To the Daily editor,

This letter is in response to Maggie Gilmour's article entitled "A User's Guide to McGill Bureaucracy - Bureaucracy for Dummies" in the news edition of *The Daily* on November 3rd, 1997. Although I applaud Ms. Gilmour's effort to enlighten the student body about the less-than-user-friendly bureaucracy of McGill, I am disappointed with the lack of research put in to the piece.

Two blatant errors were present in the article. First, The Board will meet eight times this year (not four or five times, as Ms. Gilmour states), in efforts to generate more meaningful debate. Second, students have seats on four of the Board's committees (not zero). They are: the Executive Committee, the McGill Fund Council, the Building and Property Committee, and the Advisory Committee on External Communications. The SSMU (through President Tara Newell and myself) is currently lobbying for increased undergraduate representation on The Board's committees.

The underlying principle of the article (that McGill is lacking where student consultation is concerned) remains true. However, this type of careless

reporting detracts from the legitimacy of our arguments. If students expect to fight towards a more consultative bureaucracy, they must be more responsible in their journalistic efforts. I strongly recommend that *The Daily* be more cautious in its reporting, and make a genuine attempt at publishing valid facts. Finally it is painfully obvious that the article in question was editorial in nature. An objective approach would be more effective.

Maybe *The Daily* should work on "Journalism for Dummies" before it tries "Bureaucracy for Dummies".

Carrie Goldstein
Undergraduate Representative to The Board of Governors
SSMU Councilor
Management, U3

letters

"So - So - So - Solidarité"

Plan G Unites Groups of All Shapes and Identities For Social Action

by Jonathan Wexler

Hundreds of students, and activists of various social causes descended upon provincial government buildings last Monday as part of what was named "Plan G".

Plan G was conceived of as a reaction to Premier Bouchard's economic summit that took place exactly a year before Monday's action. Using tactics of civil disobedience to shut down l'Edifice Marie Guyant, (aka Complex G), the protesters locked out government workers for the day and showed solidarity amongst the diverse participating groups in their disapproval of government cuts to education, and social programs.

Complex G houses offices for 4,000 civil servants, including those of the Education Ministry. At nine o'clock in the morning the workers tried to get into the building, but they were unsuccessful. Protesters holding hands formed chains in front of the doors. No violence occurred besides some insignificant rowdiness amongst angry pedestrians. The workers were told to return at 1:30 to try again.

The main organizing groups included le Mouvement pour l'Education Democratique and the "Y" group, both CEGEP-based organizations, Canevas, a group dedicated to non-violent social pro-

test, the Canadian Federation of Students and Food not Bombs.

Patrick Borden, of Canevas, stressed that each group was encouraged to bring their own grievances to the dem-

onstration. "What we are asking for are the traditional demands of the left, for fair trade and [a commitment] against neo-liberalism. [I've] never seen less friction between the English and the French...the discourse of Québec separation is [obsolete]."

Support for the action was demonstrated among many of Québec University and CEGEP student unions, as well as the QPIRGs at McGill and Concordia, the Coalition for the Survival of Social Programs and a myriad of other groups. Three CEGEPs, Maisonneuve, Marie Victorin and Saint-Laurent, actually voted to close for the day so that they could participate.

Over the course of several months different groups, many based on school affiliations, were trained in the tactics of civil disobedience. Once the action started, they set up blockades in front of each of the building's 21 exits. Each of these groups also presented the government with a separate set of demands, in what was deemed an act of "direct democracy."

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-Patrick Borden

test. "What we are asking for are the traditional demands of the left, for fair trade and [a commitment] against neo-liberalism." Borden added that he's "never seen less friction between the English and the French," and that he thinks "the discourse of Québec separa-

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by Andrea Mason

Salman M. Husain describes his experience of coming to Montréal as a South Asian Queer seven years ago. "I thought I was the only one for the longest time," he says. "I asked myself how I could function in a society which is so heterosexist."

Husain identified the need for a space in which South Asian Queers could meet and discuss issues of particular concern to them.

"I wanted to let them know they're not alone, that they don't have to be *caché*," he explains.

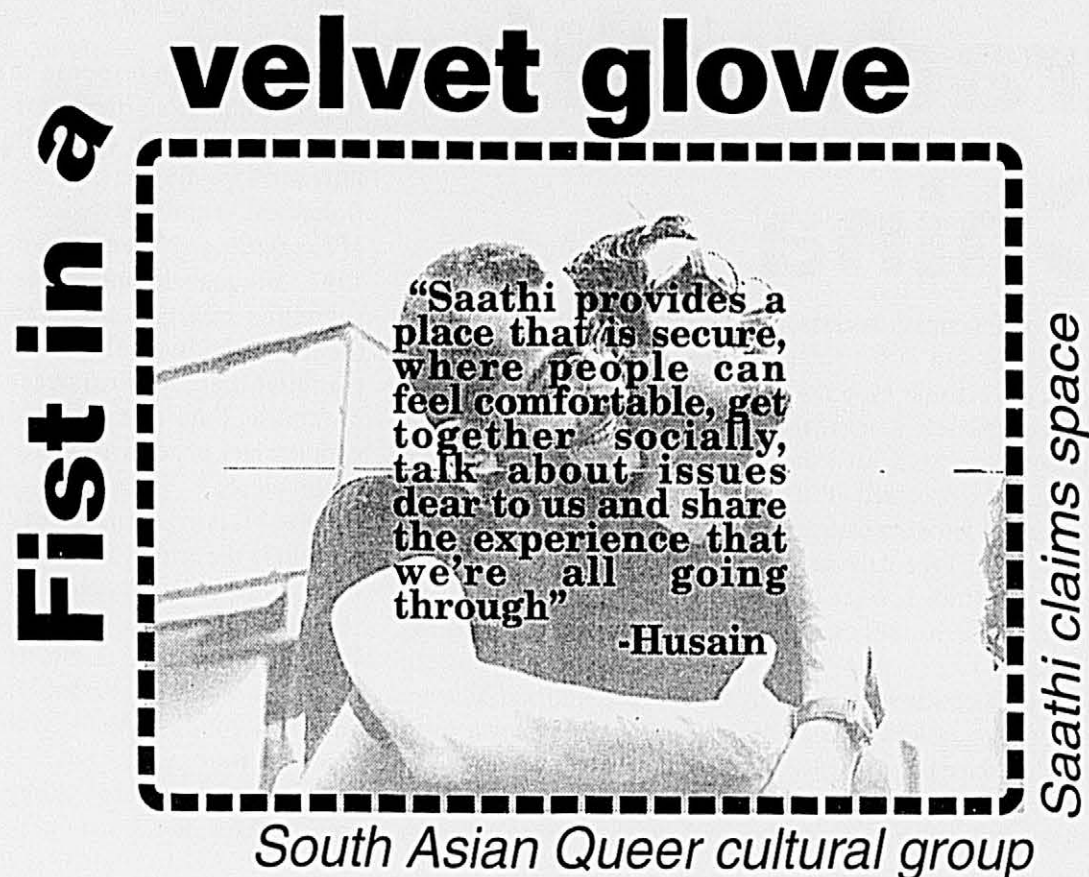
Along with Atif Siddiqi, Husain founded Saathi: a South Asian Queer cultural group in 1995. The group maintains an all-encompassing philosophy, stressing the importance of including everyone. As opposed to organizations such as Khush, a South Asian gay men's association in Toronto, Saathi has an approximately equal number of women and men and includes transgendered, transsexual and intersexual people of diverse religious, class and language backgrounds. "We have broken barriers, come together and identified," maintains Husain.

"Saathi provides a place that is secure, where people can feel comfortable, get together socially, talk about issues dear to us and share the experience that we're all going through," says Himmat Shinhat, a member of Saathi.

"Unless you are South Asian and Queer, you cannot understand what a special space Saathi is," declares Husain. "It's a safe haven."

Husain explains that it is often particularly difficult for South Asians to come out due to a social construct which discourages it very strongly. "There is a serious problem in terms of South Asians denying or hiding their sexuality."

Shinhat describes the attitude towards homosexuality in Indian culture. Homosexuality is equated with having a mistress, he says. "People look away. It's tolerated as long



as you're not explicit about it. I would not be able to live with another man but if I was married with a couple of children, no one would say anything if I didn't come home until two in the morning once in awhile."

Shinhat estimates that there are between 30-50,000 South Asians living in Montréal and according to the popular one-tenth rule of the Hite report, approximately 3,000 are Queer, but nowhere near that number are out.

"South Asians have the same concerns as everyone else," says Shinhat, but questions about the reactions of family, friends and colleagues are heightened for members of a minority community. "There is the worry of being doubly disadvantaged by belonging to two minorities. You can't conceal visible minority status," he continues. "Coming out adds a whole other layer that many may not want to deal with."

Saathi is especially important given the lack of representation of women and people of colour within the mainstream Queer community.

"There is an absence of representation of diversity," observes Shinhat. "Images of older people, women and coloured Queers are not at all apparent now." Magazines such as *Fugues* and *RG*, for example project the clean-cut muscle boy image almost exclusively. *Fugues'* article, "100 Best Looking Queers" featured not a single woman and very few visible minorities. "I don't see myself represented in any institutional organizations of the Queer community. If I'm not represented I'm excluded at some level," says Shinhat.

Established Queer organizations "do not perceive black, brown and yellow Queers as part of the community, with the exception of the stereotypical demure Asiatic boys," asserts Shinhat. The implication here is that they are "submissive and compliant. They pose no threat. They are not claiming anything. They are there to be enjoyed."

Mainstream Queer culture perpetuates the image of the young, buff, white male as the ideal, which

plays into issues of identity and desirability. It is troubling that "gay men tend to swallow this imagery lock, stock and barrel," comments Shinhat. "They become what's pro-

jected at them. People from minority groups have to decide to what extent they are willing to bargain away their identities in order to be desirable. If you don't meet the standard of what is gay and desirable, you're excluded."

People from minority groups frequently find themselves struggling for recognition in terms of race and gender issues within the Queer community.

"We're back at square one with a lot of issues we've had 20 to 30 years to address in the mainstream," says Shinhat. "It's very frustrating to realize that all the work that's been achieved has to be done again."

Husain perceives a lack of acknowledgment of visible minorities in Montréal's Queer community, most notably within la Table de concentration des Gaies et des Lesbienues de Grand Montréal. La Table is an umbrella organization composed of representatives from

a number of smaller groups.

According to Husain, la Table has failed to adequately recognize or address the inequality that exists by its reluctance to incorporate other Queer cultural groups.

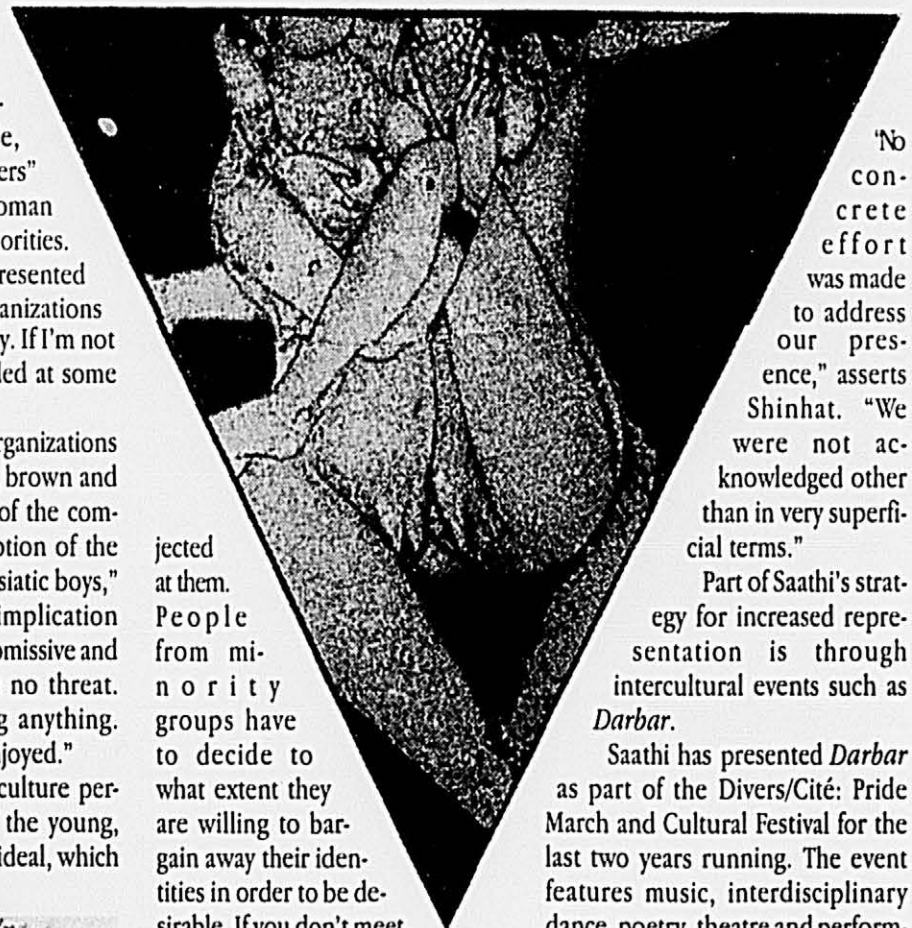
"Instead of creating an equal space, instead of embracing us, they have kept us on the sidelines," describes Husain. "They feel they are the definitive."

This King of the Castle mentality manifests itself in exclusionary-style politics.

Two years ago, the executive committee of la Table made a public commitment to do outreach to minority groups, for which it was lauded in the media. None of the initiatives ever reached fruition.

"La Table made a lot of magnanimous motherhood statements about diversity and inclusiveness, but when it was time to act they did nothing," comments Shinhat.

Shinhat and Husain eventually gave up going to the meetings after it became clear that they functioned essentially as observers.



"No concrete effort was made to address our presence," asserts Shinhat. "We were not acknowledged other than in very superficial terms."

Part of Saathi's strategy for increased representation is through intercultural events such as *Darbar*.

Saathi has presented *Darbar* as part of the Divers/Cité: Pride March and Cultural Festival for the last two years running. The event features music, interdisciplinary dance, poetry, theatre and performance.

"People tend to think only of bars in connection with Queer culture, but it's so much more than that," says Husain. "*Darbar* is about South Asian artists taking back ground which they have long been denied and claiming the right to work in any milieu. We don't need to be ghettoized or assimilated."

Husain asserts that events like *Darbar* emphasize "self-identification in a pluralistic society."

Darbar also subverts the pervasive stereotype of South Asians as meek and passive. Audiences were surprised by the ferocity of some of the poetry.

Shinhat says the performances projected "a coy come-on." He compared *Darbar's* approach to "a fist in a velvet glove."



DIVERS/CITÉ 1996

Mulroney to Visit McGill

Former PM to speak to invited audience

by Matthew Watkins

Brian Mulroney is coming to McGill on November 12 to speak to an invited audience at the Faculty Club. The event is being co-sponsored by the Department of History and the McGill Institute for the Study of Canada (MISC), and is being touted as a tremendous opportunity for students of twentieth-century Canadian history. The event, however, is receiving no publicity outside of the sponsoring department.

Mulroney will be speaking on the subject of "How Historians Should Interpret the Mulroney Era."

The *Daily* learnt of Mulroney's visit through a leaked internal History memo, circulated amongst members of the department.

Michael Szonyi, outlines the conditions of Mulroney's visit, evidently requested by Mulroney himself, as they then stood. "[Mulroney] prefers to address a small, invited audience," the memo runs, and thus, "the department

Brian Mulroney has agreed to speak on Wednesday, November 12, at 4:00. He prefers to address a small, invited audience, and as we are co-sponsoring this event with MISC, places will be very limited. The department will be able to send about 15 people. I have decided to give priority to Canadianists and their students. I expect this will leave about 5 places, for which invitations will be given to other members of the department, first-come first-served. My hope is that if this first meeting is successful, Mulroney may agree to come again to speak to a larger audience, so I hope people won't be too disappointed if it turns out not everyone can be accommodated.

Thanks

HISTORY MEMO CIRCULATED ON OCTOBER 20

ment on October 20 (see inset). The memo, sent by Professor

will be able to send about 15 people."

You are cordially invited to special presentation by
The Right Honourable Brian Mulroney
P.C., B.A., LL.L., LL.D.

Wednesday, November 12, 1997
4 to 6 pm
Arts Council Room 160
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the McGill Institute for the Study of Canada

RSVP: Lynne Darroch, 398-2658

The memo alludes to the fact that this meeting may be something of a test-run for Mulroney which, if successful, may encourage him "to come again to speak to a larger audience." It concludes with the hope that "people won't be too disappointed if it turns out not everyone can be accommodated."

Reached for comment on October 30, however, Professor Desmond Morton of the MISC said that the memo obtained by the *Daily* was now out of date. "We've changed," maintained Morton. "We respond to opinion." Due to the level of demand to hear Mulroney speak, stated Morton, the location of the talk had been moved to the larger venue of the Faculty Club to permit more attendance.

Somewhat contrary to the earlier memo's apology to professors who, due to the tight control on attendance, might be unable to attend the event, Morton, when asked to explain the initial low attendance cap, stated that, "We started out by having limited attendance so that we could get anybody." Reached yesterday, Morton was able to confirm that 107 invited guests would now be attending the event.

However, while the meeting has been considerably enlarged in response to demand from the departments informed of Mulroney's visit and, perhaps, due to concerns raised in some quarters as to the nature of the event, other terms of the visit have not changed.

The talk remains invite-only, and while Morton had earlier maintained that the meeting would be open to the McGill community at large "if there's room," yesterday he stated that the event is "fully booked."

As well as being closed to the public, Mulroney's talk is likewise prohibited to the press. Morton defends this condition of Mulroney's. "His argument," stated Morton, "and I think it's a reasonable one, is that he's about to leave the country, and he doesn't have a chance to offer an answer to the various selective reporting to which he, and everyone else in public life, are subjected to."

Despite the discomfort felt by some surrounding the terms of Mulroney's visit, specifically the concern that the University should not involve itself in staging invite-only events for public figures visiting publicly-funded institutions, Morton defends the University's decision to accept Mulroney's conditions wholesale: "I accept his terms or he won't come," stated Morton. "That seems to me quite reasonable."

Morton also holds out some hope for those members of the McGill community not fortunate enough, this time, to be counted amongst the recipients of the rib-boned invitations. "I hope that it will be such a forum that he figures that this has been beneficial and interesting for him," offered Morton, "and that he will come back again."

Mulroney will be speaking on the subject of "How Historians Should Interpret the Mulroney Era".

Sonic mimesis of film

Revisiting *The End of Violence*

by Noémi Tousignant

Remembering can alter the structure of your brain.

Everytime you retrieve a memory; you rearrange, you modify- and then you put it back to sleep just a little bit more the way you wanted it to be. That's why effective film soundtracks are essential to the positive aging process of that lingering impression a film might have left on you.

Receiving a film has a twofold effect on me. First, the immediate, almost physical reaction I have from its more sensorial and superficial composition. And then another, almost like an aftertaste, which follows me, popping up into consciousness unexpectedly every so often.

I had forgotten, very quickly, about Wim Wenders' *The End of Violence* - the prior build-up, the gaping inadequacies, the ludicrousness of the project, the loose ends and rough edges, and the obviously frustrated potential. Listening to the soundtrack brought some of it back to mind; the better songs with its

better moments, and the less good with the more mediocre. It would seem simple, then, to improve the aging process of a film with a soundtrack of good songs. Not so easy.

The big problem of the modern soundtrack is to use the memory of the film as an overarching unification device to hold its constituent parts together. Otherwise, the string of songs is just a string of moments. Not much better, really, than the vulgar mixed tape.

Take the soundtrack to *Until the End of the World*. Not only did the individual songs please me better, and seemed more tailored to the film, but the overall aural effect of the soundtrack managed to take me from Venice to Paris, to Berlin, to Lisbon, to Moscow, to Shanghai... landing me bang in the middle of some desert part of Australia. *The End of Violence's* equally quirky soundtrack went more like this; good song, bad song, different song, better song.

There were, however, some as-

sociations. DJ Shadow's "Untitled Heavy Beat", a great thumpy driving song, reminds me of the only really humorous point in the entire movie. Roy Orbison's rather sappy "You Make Me Feel Like Crying", brings back to mind of how terribly Andie MacDowell acted in the film, while the sunny sounds of "Bailare (El Merecumbé)" just makes me think of parts of the movie in which the weather was really nice.

The verbal tracks, full of such wisdom as "It's only now that I've come to understand that there are no enemies and strangers...just a strange world", emphasize the silliness of the dialogue and narration; especially when succeeded on the CD by such gems as "Little Drop of Poison", by Tom Waits, which is unquestionably the high point of the line-up.

I'd usually advise having seen the film of the soundtrack to enjoy it to its fullest. *The End of Violence*, however, is more likely to be hindered from having seen it.

Mother Dao, a powerful look at a vanished culture

Documentary brilliantly depicts Dutch occupation of Indonesia

by Alex Halperin

Mother Dao The Turtlelike masterfully tells an old story in an unconventional manner. Using only film clips taken between 1912 and 1932, it details the corruption of a culture by another's greed. Photographed entirely in Indonesia, Mother Dao is a dialogueless documentation of two decades of Dutch occupancy in the far East.

The film begins with photography of native Indonesians before the Dutch made their enormous impact. The natives are a primitive people, and yet one that does not appear in need of western supervision. In fact in one of the first appearances of a westerner, a Dutchman dressed entirely in white falls into a river the Indonesians easily navigate. Later, his attempt to address the people looks like the stereotypical picture of Cortes meeting the Aztecs, though the photography deftly captures the bored looks on the natives' faces.

Gradually we see the forced changes undergone by the tribes people. Missionaries baptize the children and teach them to cross themselves. Similarly, the natives begin to work in metal factories and on steam ships as freight trains and makeshift European villages invade their ancient culture. One of the most intriguing shots of the difference in culture

shows an infant interrupting his breast feeding to puff on a European cigarette.

Save a sparse soundtrack of occasional tribal chants (subtitled in English), the film relies entirely on photography. And the photography is phenomenal. Taken from moving and stationary mounts it arrests the audience's attention with glimpses into a forgotten world. One breathtaking sequence shows the native men hunting alligators with wooden poles. The camera races around the swamp to capture the danger the men face when substantially outnumbered by the surprisingly virile animals. The rest of the camerawork is equally solid, if less dramatic, with touching pictures of the native people as well as impressive land and seascapes.

The most important message conveyed by *Mother Dao* is of the difference in cultures. The obvious example being the vast difference between Dutch civilization and that of the Indonesian people. However, a more timely example is the difference between the Dutch view of indigenous societies eighty years ago and today. The footage strung together to make *Mother Dao* was entirely Dutch propaganda at the time it was made. Which leads to the assumption that the people were proud



of their country for its exploitation of the Indonesian people and the islands' many resources. That documentation of Indonesians contracting western diseases and adapting European decorum was not something to hide.

When the movie was assembled in 1995, it was made in a different spirit. Throughout the movie a young girl recites tragic poems about hunger, death, and the futile hope of her people being allowed to live as they once did. In choosing this soundtrack to accompany the photography, the director condemns the actions of his country while generations ago they were applauded. Indeed some of the most thought provoking shots are of

westerners enjoying all of their accustomed conveniences without regard or even acknowledgment of the people and culture they have displaced.

In *Mother Dao*, director Vincent Monnikendam recognizes and come to terms with the destructive capabilities of his society. And by revealing the frequently overlooked effects of the murder of a culture he does his part to increase western societies awareness of the strength of its impact on societies all over the world

Mother Dao The Turtlelike plays at Cinéma du Parc until November 13.

Growing up After Childhood Trauma

by Hasini Palihapitiya *Michel Marc Bouchard's look at a broken family*

The Orphan Muses, a play written by the celebrated Québécois playwright Michel Marc Bouchard, is currently being staged at the Centaur Theatre under the direction of Jackie Maxwell. It is an often poignant and brilliant story about a family torn apart by trauma, deceit and resentment.

Michel Marc Bouchard, born in Lac St. Jean

in 1958, has written over 25 plays that have been translated into nine languages and staged all over the world. The movie based on his play *Lilies*, which he also wrote the screenplay for, received the 1995/96 Genie Award for Best Feature Film. Another of his plays, *Tale of Teeka*, is currently being produced by Radio-Canada and will air on both

the French and English networks this fall.

The Orphan Muses is a turbulent story about a family composed of four grown siblings brought together on Easter Weekend. They expect to be reunited with their mother, who abandoned them twenty years ago to live with her Spanish lover. Catherine, the eldest, has raised the youngest, intellectually stunted daughter Isabelle and convinced her that their mother has died. Luc, the up-and-coming writer who enjoys dressing up in his mother's old dresses, and Martine, the cold and distant sibling that refuses to feel the sadness of their mother's absence, complete this dysfunctional family.

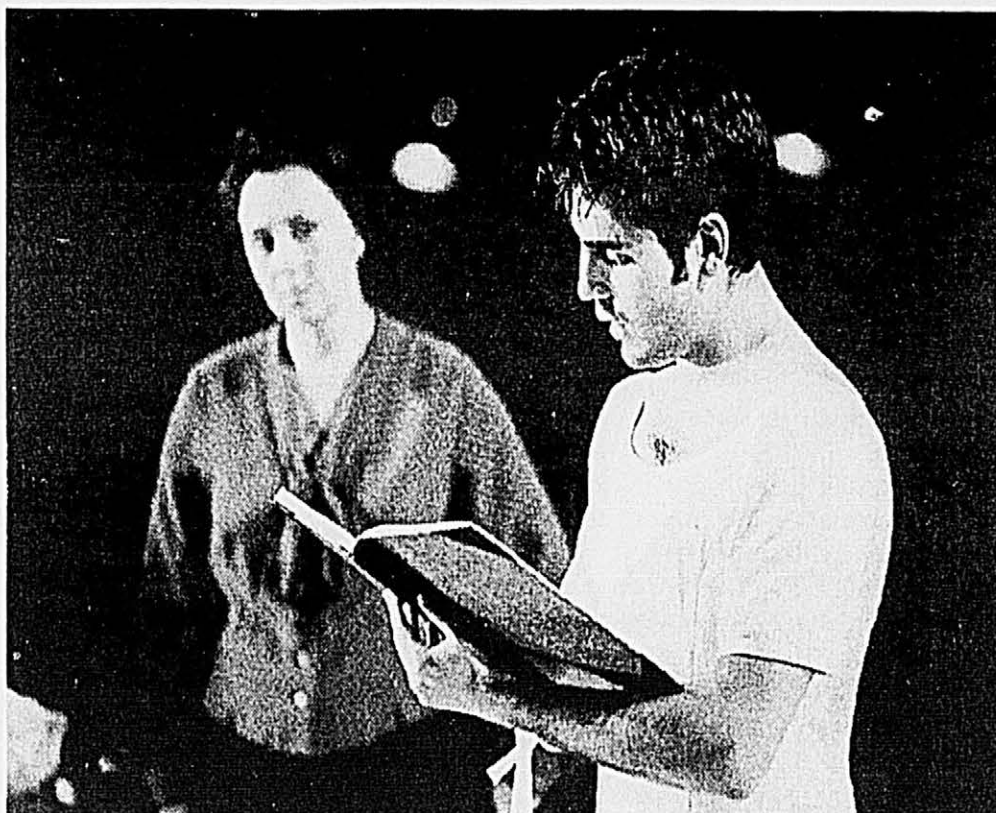
The Orphan Muses deals with the pain that severe family trauma can have on a group of vulnerable children, and how that manifests itself in their adult lives. It is a story about the tragedy of abandonment and the torture of their inability to unify in times of greatest need. Bouchard depicts the paramount importance that family has played in defining one's personality, future and happiness. The characters, issued from a broken family, attempt to forge a new life for themselves and leave their childhood behind. Martine, for example, leaves her siblings to become a captain in the military and live in Germany, rarely visiting or commu-

nicating with the others.

Notable performances are given by Donna Goodhand, as Catherine, and Waneta Storms, as Isabelle. Goodhand manages to depict the evolution in her character's personality as she finally comes to terms with her past. Goodhand's empathy for the character allows her to give a convincing performance. Storms delivers the most memorable performance of the play. She allows Isabelle to have dignity and insight irrespective of the fact that this character is intellectually inferior to the others. The actors, along with the minimalist set, serve to captivate the audience and convey the sadness and uniqueness of their respective roles.

But the true strength of this play comes from the brilliant script. Bouchard has managed to take an extremely serious situation and to inject humour and whimsy throughout the story. The antics of Luc, shocking the neighbours with his love of women's clothing, as well as the innocent questions of Isabelle who is struggling to build her vocabulary, serve to bring levity into the serious subject matter. The result is a moving and thought-provoking play that is also very enjoyable.

The Orphan Muses is running through to November 30 at the Centaur Theatre located at 453 St. François-Xavier St. in old Montréal. Ticket information can be obtained by calling 288-3161.



LEFT TO RIGHT: DONNA GOODHAND, BEN BASS

PHOTO BY LYDIA PAWELEK

Hiding Behind the Appearance of Stability

Ang Lee dissects the hypocrisies of middle-class life

by Andrew Dong

If nostalgia is what causes longings for the nobler and simpler times of years past, what can explain the similar feelings we have for the 1970s? *The Ice Storm*, directed by Ang Lee, possesses a stark reality which is at once brutally alienating and beautiful. It is this which makes *The Ice Storm* absolutely relevant to the lives of viewers, as it deals with the breakdown of American family life and the inability of many to handle the issues of loyalty and responsibility. All of this is cast in the background of the distrust, cynicism and hypocrisy of the Nixon era.

Set in New Canaan, Connecticut during the Thanksgiving weekend of 1973, *The Ice Storm* tells the story of two affluent families, the Hoods and the Carvers, that careen out of control as the Northeast is left crippled by a freak storm. The story begins with the sixteen year old son Paul Hood (Tobey Maguire), far removed from the sordid details of family life, acting as a narrator and introducing his family and the events of the weekend.

Paul's father, Ben (Kevin Kline), is having an emotionally static affair

with his icy neighbour Janey Carver (Sigourney Weaver), while his distracted mother, Elena (Joan Allen), is being hit on by a long haired min-



ister. Meanwhile, his fourteen year old sister, Wendy (Christina Ricci), who is fascinated with the Watergate scandal, experi-

SIGOURNEY WEAVER SPEAKS SOFTLY & CARRIES A LARGE WHIP

ments with sex in the Carvers' basement with the two adolescent boys, Mikey (Elijah Wood) and Sandy (Adam Hann-Byrd). Paul, himself, is under the sway of his hormones as well, and hopes to get closer to a wealthy prep-school girl from Manhattan. Unfortunately, she considers him only as "a brother."

The script is essentially character driven. Ben represents the well meaning parent who at times is piteously square and who, despite all of his "father-knows-best" efforts, often appears phony. However, there are other times when Ben can be either touchingly sincere or shamelessly hypocritical. When Ben finds his daughter "messing around" with one of the Carver boys (he believes that he is alone in their house after one of his aborted trysts), he lectures Wendy, apparently unaware of the irony in the situation. The kids in this film have a more honest, healthier approach to sexuality than do the parents. Wendy, despite her don't-give-a-shit, wise-cracking attitude, is really as unsure and confused as everyone else. But she at least is one to follow her instincts.

Elijah Wood, with his large bewildered eyes, plays the helplessly lost (read, "spaced out") Mikey Carver. Mikey is one of the

few truly sincere characters in the film. Completely disconnected from his family, an icy mother, an ineffectual father (Jamey Sheridan) and a brother who lives largely within his head, Mikey embraces his alienation and heads out to discover the icy wonderland outside while everyone else embarks on the sexual escapades of the evening.

The parents are off to a cocktail party which soon becomes a key party (the latest hedonistic fad of the sexual revolution to trickle down to the suburbs) where boozy husbands and vindictive wives swap partners. The kids are also experimenting - with sex, drugs and alcohol - and the film shows how the discoveries of adults and children often parallel each other. As the evening progresses and the storm rages in full force it becomes absolutely clear now that the concept of the suburbs as possessing the monolithic values of normalcy and stability is false.

The Ice Storm, based on the book by Rick Moody, deals with much the same ideas as Cheever and Updike; namely suburban middle-class life in New England. However, the author (who grew up in what some call Cheever County) considers any comparisons between Cheever and himself a "racial slur". It is likewise an error to refer to Taiwanese-born director Lee as an outsider (however, Lee did carry out extensive research on 70s culture prior to filming, as did the teenage stars of the movie). Lee portrays life in

suburban New England in the '70s with earnestness and pathos. He provides a sincere and honest account of life in this period of decadence and self-absorbed lifestyles, while preserving the flavour of the times with such details as toe socks, polyester double knits and real fur. Lee has achieved the goal of a period piece (and yes a movie which has to do with America in the 70s can now be considered a period piece), which is to present problems and situations which are still relevant in our society and in the lives of the viewers. In particular, the temptation of many to avoid their responsibilities and distance to themselves from others by hiding behind the appearance of stability and propriety, is one such element in the film.

Although *The Ice Storm* is likely to receive criticism for being too cold and disengaging, the film's tonal coldness is justified, considering that the movie deals with emotional alienation. The metaphorical link between the flash storm and the bleak emotional background of the characters' lives is never heavy-handed in treatment. Lee never resorts to any facile cinematographical tricks (overexplicit motifs, for example). Aided by a distinguished cast, he makes us feel intense sorrow and sympathy for his characters.

The Ice Storm is playing at the Faubourg.

Transient Random Noise-Bursts

by Matthew Murphy

A "Rainbow Conversation" with Stereolab

The commodification of the musical extremes, for example, of 70's free-jazz or 80's synthesizer, into the 90's mainstream puts Stereolab in a very interesting context. Beck, who appropriates these genres, and Cake, who scavenges for them, have both achieved commercial success. Meanwhile, for just less than a decade, Stereolab has teetered on the border between "alternative" and "popular." Much criticism has been leveled their apparently esoteric harmonies, varied and random sampling, and multi-part, 20-minute-long tracks. While consolidating an awed fan base, consistent use of these elements have possibly curbed record sales.

Stereolab's *Dots and Loops*, while as accomplished as previous efforts, seems set on distancing itself from their exclusivity. With dilution of their experimental and explorative approach being un-

thinkable, Stereolab seem to be reaching to more listeners by giving them more variety. On this, their ninth album, tracks range from the Jungle imbued to those influenced by easy-listening lounge. With critics and fans suspecting a creeping towards accessibility, Laetitia Sadier, lead vocalist for Stereolab, denies that they are plunging into the mainstream.

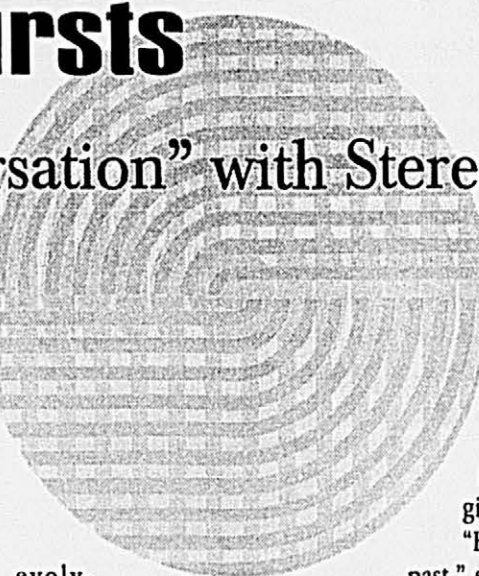
"There is a myth at work here that *Dots and Loops* is a more accessible album. It's much more relaxed. There is nothing on the surface that jumps out at you. It is very tricky... it does not do all the work for you."

About the genres woven into this coy album, Laetitia confessed an almost accidental induction. She pointed out producer John McEntire's input into the final product. "Parsec" is an example of how his creative production allowed tracks to metamorphose into pseudo-genres.

"A lot of it was not premeditated at all. He [McEntire] chucked it around, accelerated it some how, and gave it this feeling of drum'n'bass."

In addition to varied genres, Stereolab opened their arms to more production. Complementing McEntire are Andi Toma and Jan St. Werner of Mouse on Mars who lend electronic expertise to a few tracks. The product indicates a familiarity among the contributors, rather than a strength-in-numbers approach. McEntire produced Stereolab's previous album, *Emperor Tomato Ketchup*, and Laetitia provided vocals for the recent Mouse on Mars EP, *Coeur Cache Naif*. Production for Stereolab and friends, is musical conversation, not tyrannical direction. The dialogue between producer and band, though, isn't always restrained, or sane.

"With Andi it was constant madness... the track was constantly



evolving."

Without comments or complaints about their method-in-madness, Toma and St. Werner are, to Laetitia, spontaneous "geniuses" compatible with McEntire, a "brilliant drummer" and a musical "researcher."

Both are comfortable with Stereolab. Headed by Laetitia and Tim Gane, the "groop," a cute name they call themselves, possess not only an acceptance of the past, but also a science-fictionesque anticipation of the future. They search out instrumentation and melodies that

many regard as cultural artifacts, and incorporate them with the latest in technology. Their music is the crest of a post-rock avant garde rather than a comic regurgitation of the past.

"Humans are scared of the past," says Sadier. "We use it as a foundation. Something that is completely new is alienating."

For Stereolab, part of this foundation is film soundtracks, more specifically, 1970's free-jazz and the film-like music it inspired later on.

"All of life is like a film; it has a soundtrack"

Thus lies Stereolab's musical agenda. Each album is a paean to albums past, replete with homage to the music of 70's and 80's avant-garde. Each track, however influenced by soundtrack or synthesizer, presents a new angle, completely relevant today, and possibly popular tomorrow.

diary of a

PLAN G-ER

CONTINUED FROM COVER

by Chris Scott

We finally get in, pull up to the generic community centre, and are treated to an amazing Food Not Bombs! dinner, then to the obligatory, tense and sweaty, two hour pep rally. You know: "What are we going to block?" "Complex G!" I can't HEAR you.." "COMPLEX GII". (We anarchists don't have leaders, just cheerleaders). After the meeting, several of us go out for a walk, and I get the first sight of our actual target. It looks immense, a sheer concrete tower, thirty stories tall, with glass walls, and a buttress of two-or three story concrete buildings running all the way around it for a block. There are no cops in sight. The rain is scudding across the steps. I feel suddenly depressed. I am sure the police have infiltrated our group; I am sure they have some strategy for dealing with us, are preparing to catch us off guard. We go back to the community centre, and after more endless meetings, go to sleep sometime around midnight, camping like victims of some natural disaster on thin mats on the concrete floor.

November. 3rd, 4 AM: Like a demented orchestra, the building hums to life. White noise is coming over the microphone. In the darkness, beside me, someone is chewing a protein biscuit. I enter the day with a refined skepticism, ready to make fun of myself. Just back from a scout, our messengers bring amazing news: still no cops! The UQUAM affinity group is going around with balloons, noise-makers, and face-paint: what a brilliant

idea! Resistance is about celebration. I get my face painted (Celtic style) and write a lawyer's phone number on my arm for good measure... we have all moved outside. It is 6:30 now-and this is it; off we go! All the months of preparation, the hundreds of hours of non-violence training, and arguing over the fine wording of our pamphlets, all this has coalesced into something beautiful, unpredictable, divine! People are

All the months of preparation, the hundreds of hours of non-violence training, and arguing over the fine wording of our pamphlets, all this has coalesced into something beautiful, unpredictable, divine!

dancing in front of me; we take up the entire street. A few passers-by in buses look stupidly innocent, as if embarrassed not to have joined us. We have reached the building; our McGill group goes in front of a garage, right opposite the provincial parliament buildings. The first support rally arrives, cheering; I cannot believe this. Cars edge up to the driveway, then back away...

9 AM: The blockade is still tight. Back on the McGill line, a couple bureaucrats on foot have managed to shove by us, screaming "vous êtes une bande de cons!", but effectively, Complex G remains shut. I have since been transferred to a 'hot' (this time entirely French-speaking) blockade point, right opposite the park where the majority of the workers (there are usually four thousand) have amassed, and where arrests are expected any minute. So far we have seen very few cops, though there

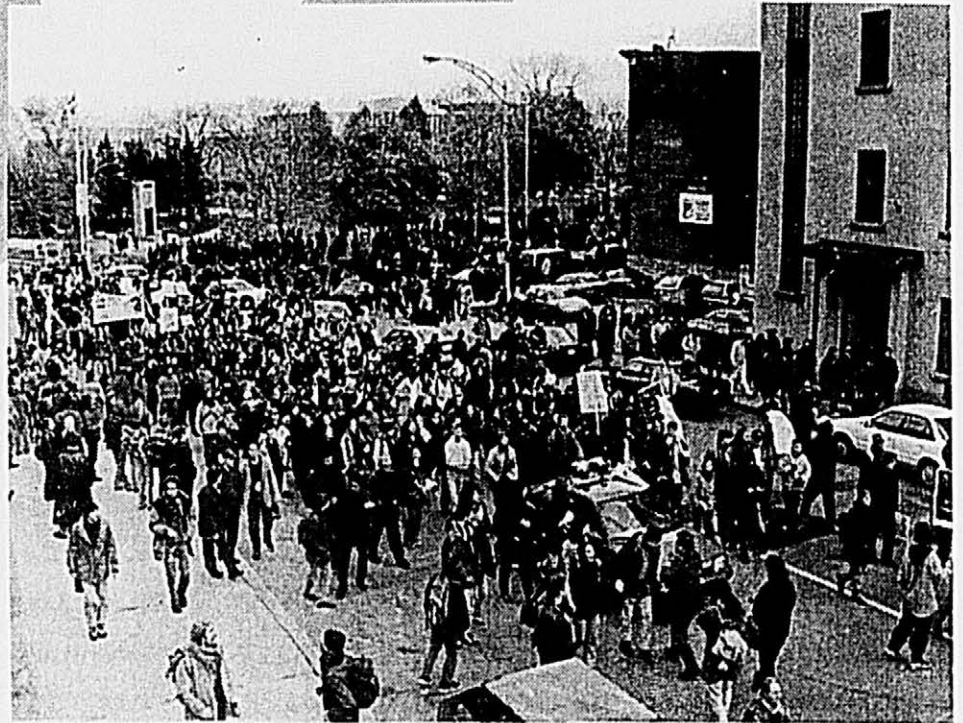
are reports of squadrons with water hoses and riot shields waiting inside the building.

At 9:30, the workers move off. We are stunned, elated, though we are told they will be back at 1:30. Several of us have already gone over to talk to them; now we all start chanting: "vous êtes aussi touchés- venez manifester!" None of them do - I suppose they would get fired.

11 AM: Still no dramatic action: the Communist League has set up a propaganda table beside us (great!). About every half hour a paddy wagon drives by, setting off a wave of panic. "A vos positions!" everyone shouts, "première vague!" then in five minutes we are milling around again.

an old hunchback behind a shopping cart with a single

paddy wagon at the time.) Now there are more cops



can of tomatoes passing by again and again.

Around now, news filters through that French truckers are on strike, and that Ontario teachers have defeated their government's bid for an injunction, and are still on walkout. Our mood brightens considerably. Neo-liberalism is not having an easy time today.

about. The workers are beginning to re-assemble. We all get ready. If they try to arrest us, it will be now.

Everywhere there is thunderous noise. People are singing the *Internationale* in Spanish and French. We feel excited, worthy of something, as if the people, together, really can stop the workings of an unjust bureaucracy for a day. The Paris of 1968, or even 1870, seems only a few steps away.

Another side of me is more sad. If they do not arrest us, will it be because

the system, in its strength, can afford to do without its workers for a day, and just re-arrange the deskloads without suffering major harm?



The solidarity buses are beginning to arrive from other cities: I especially like the harlequins: the clown with coin blinkers over his eyes rushing after a dollar sign,

1 PM: Things are beginning to tense up again. The Food Not Bombs! wagon has just come by, giving us an excellent lunch (everyone panicked, thinking it was a

Montreal students unite

Students voice their concerns at Plan G

by Jeff Webber

Chants of "solidarity" echoed from several hundred protesters who converged at the Complex G building in Québec City on Monday to oppose government cutbacks to health, education, and social programs.

Although many were motivated by personal political opposition to the Québec government, most supported all or most of the demands put forth by Plan G.

Johanna Haas, a UO Arts student at McGill said, "I agree with a few of the causes they're supporting, in particular health care and education. I think they're well worth my time. Society is complaining constantly about the government and the gripes they have with it and this is finally a chance to do something."

Many at the rally agreed with Haas that Plan G provided a forum for individuals to unite and take action against the government. Stacey Miller a student of Studio Art at Concordia university, and a member of the International Socialists said she came to Plan G "to protest the cuts to education and the cuts to social programmes that are going on. I

think it's really important to do this, to talk to more people. I want to talk to people to build some solidarity, to build a network for future events. I think we have to keep the momentum going."

For students, Plan G encompassed more than just student issues. Miller explains that it incorporated the concerns of working people, and activists of all ages. "We need more than just students fighting back. Cutbacks to fire departments, teachers, and medical

For others concern centred on the environment. While lending support to the other aims of Plan G. Sylvain Demers, a member of Concordia Animal Rights Association (CARA) said he was introduced to Plan-G through a friend who was an organizer for the event. "I believe in the propositions they've put forward," Demers said, but, maintained "I'm more into animal rights activism."

Marion Parsons, a member of a women's group at Concordia, is

sire to see the government listen to the people. Lots of people are here for different reasons telling the government to listen to us." Another student accompanying her said that she came in support of "real democracy, what we want, not what they want."

In particular Parsons targeted the Québec welfare system. She contends that cutbacks to social programmes and systemic insufficiencies has a serious impact on women's standard of living. "The government recognized that there should be a low standard of living that no one should fall under, and then the welfare they offer is not enough to live on, so people are forced to work under the table," Parsons declared.

Government cutbacks to education and the differential tuition fees implemented this fall were also opposed by protesters. Janine MacLeod a student of humanistic studies at McGill, said "I'm here to support people who have suffered from all sorts of cutbacks, but I'm especially here to protest the differential tuition fees for out of province students that have just been introduced this year. I feel that the consistent rise in tuition is creating a very elitist situation in education

and perpetuating a differentiation between the classes. Education should be universally available, and students shouldn't be finishing their education with a \$30,000 debt," MacLeod said.

Keer Tanchak, a Fine Arts student at Concordia agrees with MacLeod "I'm here to support Québec students to fight to keep their tuition low, and I agree with the rest of the propositions here as well... I don't want to be financially punished for coming to Québec to study, because I'm paying more here than I did at home [Vancouver] and I didn't know that when I came here... Québec government, don't fuck with my mobility rights. I'm a Canadian citizen just like everyone else here," she declared.

Christie Stephenson, who is a former graduate student in education at McGill, said she came to Plan-G primarily because of education cuts, but she noted that education plays an integral role in the rest of these issues.

"I'm primarily concerned with education, but concern over education and the rest are all really interconnected... In general the Bouchard government has been a big disappointment to people because they thought they would pursue a platform more towards social justice, and they haven't done that," said Stephenson.

PHOTO BY PHILIPPE ROY



PHOTO BY DAVID KALKA

facilities, are affecting the people that work in those areas as well," she stated.

a staunch supporter of all aspects of the demonstration. She said she came to Plan-G out of "a de-

So-So-So-Solidarité!

continued from page 3

by Jonathan Wexler

The scene was enthusiastic, with people of different ages waving signs, playing drums, singing songs and marching to the chants of "so-so-so-solidarité." The march came to a climax when civil servants came back as prescribed at 1:30 and were pitted against the marchers. A car with a microphone was the center of activity; speakers asked the government workers to forget their \$15/hour salaries and join them. One speaker said: "It's all the youth today who say no to this project of money and profit" (translated from french). He spoke of there being too much injustice, against battered women and against immigrants. He said that we need to build greater solidarity with Latin American and other less fortunate countries.

Other chants included "No to death and yes to life" and "We have to change this society." Songs were

sung and some government workers joined in the mêlée while the protest continued. However, most of the workers simply stood and watched with curiosity while police cars and paddy wagons circled the group. The workers were officially given the day off by their employer as of 1:30, to avoid possible scuttling between the two groups.

One man passing on the street said, "I did the same thing when I was young. It's a way to show that they have a responsibility." The man would not give his name saying he was too close to the situation. Stefan Verna, a film student at Concordia said, "It's a sign of our times - elites don't think about people who are less fortunate. It's a real change in philosophy."

The Québec government, over the last year or two, has cut \$800 million dollars from education, re-

sulting in McGill's budget being cut by \$25 million. There have also been cuts to health care, resulting in the closure of numerous hospitals. According to these groups, these cuts have put undue stress on students, workers and other less powerful members

neo-liberal: a liberal who de-emphasizes traditional liberal doctrines in order to seek progress by more "pragmatic" methods (e.g. cutting social services).

of our society.

McGill's student society, the SSMU, did not pledge their support for Plan G, although the graduate society, the PGSS, did. One of SSMU's main complaints was that,

as Elizabeth Gomery, VP of University affairs, said, "It's just too many principles at the same time." This did not seem to affect the unified nature of the action. Many organizers stressed the fact that the action was planned in a non-hierarchical manner, by offering everyone who

wanted it a voice.

Mark Lamant, a member of the Concordia branch of the International Socialists, said that this is a classic objection from the neo-liberal model, "that there is just too

many concerns." He also conceded that "It is a difficult time for people to pay attention, everyone has their own agenda." According to Lamant, the Bouchard government's neo-liberalist stance "offers a sort of pseudo-friendly 'business is going to get better' notion."

Estimates are that the government lost \$500,000 worth of work due to the shutting down of Complex G for the day.

While Plan G's central focus, provincial leader Lucien Bouchard, was away in China on a trade mission, most seemed to think it was a great success. Jeff Millar, of Concordia, said that this brought Anglophone and Francophone students together, and generally showed great solidarity, the key word for the day, amongst a wide range of socially active groups.

Truths not to be forgotten

by Patrick Levesque

Old Wicked Songs confronts the torturous past

There are truths that should never be forgotten. And there are truths that we desperately want to forget. Unfortunately sometimes, what we should remember is precisely what we'd rather bury deep in our subconscious. This conflict is the principal theme of *Old Wicked Songs*, a play by Jon Marans, held presently as a Canadian premiere at the Saidye Bronfman Yiddish theater.

Old Wicked Songs is the story of two Jewish musicians. There is Stephen Hoffman, a brilliant yet arrogant young American piano prodigy who realizes that his artistry is in fact only imitative of others. The other protagonist, Professor Mashkan, is an older Viennese singer and teacher, whose career is fading away and who bears the scars of his past with difficulty. The two characters, seemingly opposed in all things, are brought together as Mashkan teaches Hoffman the art of piano accompaniment for vocal music, as they rehearse Schumann's *Dichterliebe*. Mashkan's teaching of this song cycle (based on Jewish writer Heinrich Heine's poetry) helps Hoffman learn to respect singers as well as music, and more importantly, to respect the truth about his own Jewish heritage.

Granted, the premise does seem over familiar and may leave some skeptical at first. After all, uniting two different characters is a common trick, recycled in most Hollywood romantic comedies and melodramas (such as *Jerry Maguire* and *Scent of a Woman*). The master-and-student relationship also has been exploited a lot (*Dead Poet's Society*), even with a musical context (*Mr. Holland's Opus*).

But somehow, the audience member finds him/herself subtly enthralled by the script. Is it because of Marans' truly effective sense of humor? Or is it due to the intimate relation between Heine's poetry, Schumann's music and the play, where both joy and sadness are successfully blended, evoking rich emotions? Although the scenario brings no great surprises

and is even somewhat predictable, intense feelings are always present and there is a great unity throughout the piece. So even if this play will not be an all-time masterpiece, it is still perfectly understandable that the skillful Marans was a nominated finalist for the 1996 Pulitzer Prize.

The two actors deserve much credit, for they successfully carry the emotional weight of the play on their shoulders. Elan Kunin is quite convincing as young Hoffman and skillfully wields a wide palette of emotions, from arrogance to despair to love and sadness. Although his portrayal of anxiety is a bit exaggerated at times, he is nonetheless a promising young actor and presumably will improve with each representation of *Old Wicked Songs*. Stan Unger, who plays Professor Mashkan, gives his character depth and wisdom and strolls through the play with a natural ease and confidence.

Both actors also double as singers, for the scenario revolves greatly around the *Dichterliebe*. Trained for the occasion by Jan Simons (an associate Professor here at McGill), they reveal surprising talent and vocal abilities. Both have a vocal range extremely well-suited for their characters. Although there is an occasional slip in intonation here and there, it never breaks the harmony of the script. In fact, it even gives the script greater expression. We are reminded that Hoffman is mainly a pianist, not a singer, and Professor Mashkan has his better years behind him.

The play is elegantly directed by Bryna Wassermann. Her directing is never too overstated. Instead, she prefers a less presumptuous approach, opting for smooth and discreet lighting and a realistic décor. Overall, this reveals an awareness of the script's effectiveness. Although she could easily have fallen into the trap of extravaganza (and this is known to happen to some directors nowadays), she appropriately lets the actors and the music do the main work.

Music is omnipresent throughout the play. The spectator is at first greeted by the reigning grand piano in center stage. Busts of famous composers are placed above the set and deepen the atmosphere as if they were icons of mythical godlike figures. The relation between music, poetry and its relevance to our contemporary concerns, such as the dismissing of the

are guilty of this hypocrisy. One a victim of the Holocaust, the other wishing to learn of its horrors, their mixed feelings when they uncover the truth about each other are similar to the *Dichterliebe*'s. What's more, the different scenes are linked together by recorded excerpts of this song cycle, enhancing the overall emotional unity.

Given by the Saidye Bronfman Yiddish theater, the play has been translated from American to Yiddish and is performed in this language. Unless you've mastered it, or have an excellent grasp of German, you'll have to rely on translation devices (radio transmitters which have the strange habit of shutting down here and there) and you'll lose some of the performance's spontaneity. (By the way, since there are limited numbers of translation devices, it may be necessary to reserve yours in advance).

Over all, *Old Wicked Songs* is an excellent work about music, truth, racism, joy, sadness and even (yes!) sexuality. With as background the 1986 Kurt Waldheim's Nazi past scandal, it recalls the painful memories of the Jews who suffered through World War II and exposes the frustrations of the younger ones, who wish to learn of the past, but are often deprived of the truth. Whatever our convictions,

whether we be Jewish, Christian, Muslim, Buddhist or Atheist, there are things of the past we should never forget, and Jon Marans' play is an excellent reminder that I strongly recommend to everyone.

Old Wicked Songs is playing at the Saidye Bronfman Centre (5170 Cote St Catherine), until Nov 23. Tickets range from 18.80\$ to 25.65\$. Info: 739-7944.



PROFESSOR MASHKAN (STAN UNGER) AND
STEPHEN HOFFMAN (ELAN KUNIN)

Holocaust's consequences and horrors, or the tendency to forget about Austria's Nazi history, is brought with sensibility and intelligence. The *Dichterliebe* revolves much around mixed feelings, love and hatred, united in a somewhat hypocritical manner for the singer never explicitly reveals his true feelings. In the play, the lyrics and music are used to clarify the characters emotional states. Both hiding their Jewish roots and feelings from each other, they

Folk music - to feed the soul

by Gwen Ladisch

Funky Ass Folk Babes, again

In the age of trip-hop, hip-hop, dance and techno, it is easy to forget the simple purity and beauty of folk music. That is, in the case of the Funky Ass Folk Babes Festival, one woman, one guitar, and a voice.

This Friday features a sampling of the series that is put on once a month by Annabelle Chvostek, Lisa Gamble and Heather McLeod. The three artists met last year at a show called the "The Funky Ass Folk Babes Ride the Hilly Bop." They played together in Round Robin style, in which singers take turns playing individually, while sharing the stage. The chemistry between them sparked the beginnings of a musical relationship.

The opportunity to work together sprung up at Isart, which is an artist-run gallery presenting the work of alternative artists. Isart wanted to forge a space for women to showcase their music. Chvostek, McLeod and Gamble seized it and put on the first show in September. The successive shows have featured a new performer each time.

The show is unique in its small size, and by the fact that it is run by women. The audience falls at around 100. Chvostek describes

the scene as "people sitting in front of the stage [creating] a crossover between performers and the audience." This, with the subtle but definite feminist spirit creates a special intimacy. "The organization is about support and community. There is no competition or power struggle. It is consciously about attempting to highlight everyone's talent. I think that is a feminine quality," says Chvostek.

Unlike the spirit of competition that pervades society and aims to undercut the potential of women through 'divide and conquer' tactics, this is the chance for women to let their hair down in an accepting and welcoming environment. It is a space to explore their true selves through their music. "Everyone in some way apologizes for what they do. We are so used to doing that as women. It is easier to say that others are good and why, but harder to say what is good about oneself," says Chvostek. The women at the festival transcend this apologetic weakness, and dissolve some insecurities by plunging into the medium of music, and recognizing common ground.

Call it a general atmosphere of humility

and modesty. The concept is to do the music for the music, and not for the profit. "Lisa, Heather and me do all the publicity and the crazy work," says Chvostek. "\$700 a show covers the publicity costs, the rest of [the revenue] is split among the artists. Some of [the funds] come out of our pockets."

Heather McLeod, who will be singing in the upcoming show, has just released *Funny Thing*. The music on the album is sweet, soothing and strikes a chord with the soul. The mood fluctuates between a certain nostalgic sadness floating on soft guitar, and care-free playfulness with jazzy undertones. The lyrics are introspective.

Her musical style has evolved over the years, since she first started songwriting at the age of eight. Apart from the 60s music her parents used to play around the house, her influences are drawn from Latin and jazz.

Her music is a reflection of her personal goals. Perhaps this is what lends it a "real" quality. For McLeod, *Funny Thing* is about "coming to crucial realizations, and learning how not to be a good girl. It is about giving myself the permission to own the ornery,

uglier, and scarier parts of my personality."

The experience of songwriting is a very personal one to begin with. "It is like awake dreaming, only more logical," says the artist. "A song is more true. Your subconscious is directly speaking to you. It's like you've locked into some third telephone line and someone else is speaking through you."

This exploration of the soul surfaces in the shows. McLeod describes the performances as "an intimate act of communication. You trust the audience with a big part of your soul. You go home with a feeling of having touched and having been touched."

Where is all of this going in the future? The three artists have an open attitude about projects. Much like the process of composition, they would like to feel the groove. Chvostek declares: "Things go in the way. With the Lilith Fair, there is something in the grand scheme of things. We would like to get the nerve up to bring in more and more big names. We may pass the project on to someone. We'll see how it goes. We are just learning from what it is to be alive in the world."

Progress without Advancement *Montréal novel seeks alternative to our "Brave New World"*

by Sean McIntyre

The opening pages of *The Two Paths* describe a group of refugees fleeing "the onslaught of shadow and of death." The year is 2010 and merciless environmental pressures, due to humankind's overscaled use of modern technology, have finally taken their toll. Climate change, storms, floods, and fires have transformed the planet into an apocalyptic landscape on which no living organism can survive. There does, however, exist one region which remains suitable for human settlement. It is this place that the refugees seek.

As the book progresses, the narrative reveals that a small number of the refugees actually make it to a Shangri La-esque sanctuary in the northern mountains. Upon their arrival, the group is met by Native Americans (referred to as "Indians") who act as both guides and advisers for the newcomers who attempt to rebuild their shattered lives. Throughout the novel, the relationship between the intruders and the original inhabitants leads one to draw a parallel between events in the book and the discovery of the land that would later be named "America."

Over the course of several years, people in the valley learn to live simple lives. They do not possess any of the modern luxuries such as running water or electricity but they manage to survive. Not everyone in the group is entirely content - as time progresses, many within the community become bored with the relatively primitive lifestyle with which they must cope.

One day the news of an abandoned mining town is spread through the refugee village. Although its inhabitants are long gone, the town is equipped with the resources that are needed to create a modern city. The prospect of gaining access to fuel and machinery creates a division within the group of refugees. The new discovery instils many with deluded visions of electricity, automobiles, as panaceas for all the woes of life - and further steps toward modernization. For them, an alternative to what they believe to be a simplistic and unfulfilling life is within reach. On the other hand, some have learned their "lesson." They believe that encouraging industrial and technological development would surely bring about their demise. The resulting two paths represent a struggle between technological progress and human subsistence.

Violated Sanctuary

In his introductory note, Robert Tessier mentions that his book may be approached in two distinct manners. Upon a light reading, it may be seen as an action/adventure style

unstimulating characters.

The novel's true meaning is found upon a deeper examination of its central themes. One of these themes is the concept of progress. Tessier's book provokes the reader to stop and take a closer look at the

clear reactors, the heating of the planet, the threat of over population are a few of the many problems which may be easily associated with humanity's modern way of life. In this sense, *The Two Paths* may be seen as a wake up call, making the reader aware of his or her precise relation to progress.

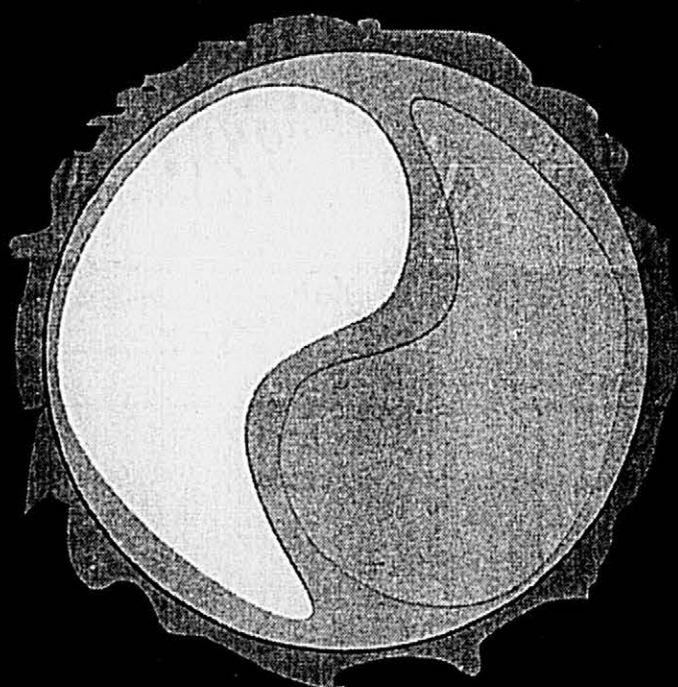
Another fascinating component of Tessier's novel concerns the development of interest groups within the budding community of refugees. Through the novel's principal characters, the reader may discern the existence of various parties working within the newly developing society. Tessier depicts them with a stereotypical, but also satirical, optic. The concept of big business, for example, is portrayed through Helmer, a character whose primary goal is to maximize profits and development to his own advantage. Groups such as the church and the military are equally derided. The latter is shown to possess an unyielding degree of machismo with no capability for negotiation. Conversely, the church is shown to consistently side with those who possess the most popular opinion. The criticism of these individual groups may be a little self-evident, but they can also be traced onto a historical view of everyday life.

leadership. Throughout the book, it is shown that people possess a need for guidance. As members of the group attempt to piece together their lives, certain individuals have authority conferred upon them. One such character is the leader of a cult. In him, disciples find what they believe to be reassurance and even an ultimate spiritual salvation. Another leader is the aforementioned businessman, whose ideal goal is to reestablish the dominance of his people via industrialization. In him, supporters find security and hope. This examination of leadership encourages the reader to question the general conception of what a leader truly is. Although many would like to believe that a leader possesses certain moral qualities, Tessier's work provides the impression that those in control are merely crafty enough to take advantage of the bewildered masses.

Although *The Two Paths* is not without fault, there certainly are ideas in Tessier's novel that deserve appreciation. Tessier points to issues pertinent to our current times that cannot afford to be put aside. His characterization of these issues may at times lack subtlety and veer towards stereotype. But their importance should be recognized, as this scenario does in fact describe a possible reality in the not so distant future.

The Two Paths is published by the Trebor Publishing Company and is available at English language bookstores throughout the city. Robert H. Tessier, who lives and writes in Montréal, is currently working on a sequel.

ROBERT H. TESSIER THE TWO PATHS SURVIVAL OR THE END OF TIME A NOVEL



TREBOR

novel which traces the plight of the earth's last community of humans. However, upon closer interpretation, one may read beyond the fictional component and recognize the work as if it were a warning for humanity.

Unfortunately, a reading of the book on a literary level does not prove to be extremely rewarding. The overall work seems to lack a unifying cohesiveness that is the mark of classical texts. The characters in *The Two Paths* seem to represent mere ideological standpoints rather than actual people. This approach is worsened by the author's imposition of value judgements upon the characters. Players within the text remain the same for the duration of the text and so provide little room for personal development. In the end, the reader is left with a cast of largely incomplete and

flip side of human advancement. As technology evolves, it is essential that the human component be addressed. The proliferation of nu-

Dubious Leadership

As the book progresses, the reader is faced with the question of

Events

Thursday, November 6

The McGill Black Student's Network will be having a general meeting 425/426 Shatner at 6:00pm.

McGill's History department presents "Réflexions sur les droits de la personne au Rwanda" 4:00 room 232, 855 rue Sherbrooke ouest.

Monday, November 10

The Centre for applied Family Studies School of Social Work presents Michael Bittman of the University of New South Wales talking on Changing Family responsibilities. Wendy Patrick Room (ground floor) of Wilson Hall. 3506 University Street. Info: 398-5286.

Wednesday, November 12

Post Abortion support group. 7:30pm, Shatner 423, (Women's Union)

Ongoing

The Sexual Assault Centre of McGill Students' Society offers a confidential listening service. Info: Mon-Fri 10:00am to 5:30pm, 398-2700. Helpline, every night 6pm to midnight, 398-8500.

They also offer an accompaniment program to members of the McGill community who have been sexually assaulted or harassed in a McGill context.

Daily Publications Society/Société de Publications du Daily

FRIEDMAN & FRIEDMAN

DAILY PUBLICATIONS SOCIETY/
SOCIÉTÉ DE PUBLICATIONS DU DAILY

FINANCIAL STATEMENTS

APRIL 30, 1997

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FRIEDMAN & FRIEDMAN

Chartered Accountants - Comptables agréés
General Partnership - Société en nom collectif



AUDITORS' REPORT

To the Members of
Daily Publications Society/
Société de Publications du Daily

We have audited the balance sheet of Daily Publications Society/Société de Publications du Daily as at April 30, 1997 and the statements of revenue, surplus and changes in financial position for the year then ended. These financial statements are the responsibility of the Society's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Society as at April 30, 1997 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles.

Friedman & Friedman

Chartered Accountants

Montreal, Quebec
May 27, 1997

8000 boul. Decarie, suite 500, Montréal, Québec H4P 2S4
Tel.: (514) 731-7901 Fax: (514) 731-2923

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FRIEDMAN & FRIEDMAN

DAILY PUBLICATIONS SOCIETY/
SOCIÉTÉ DE PUBLICATIONS DU DAILY
(Incorporated under Part II of the Canada Corporations Act)

BALANCE SHEET

As at April 30	1997	1996
Assets		
Current		
Cash and short-term investments	\$ 190,648	\$ 186,771
Accounts receivable	15,168	19,480
Supplies	1,477	4,577
Prepaid expenses	3,068	5,747
	210,361	216,575
Capital assets (note 2)	16,887	19,607
	\$ 227,248	\$ 236,182
Liabilities		
Current		
Accounts payable	\$ 29,811	\$ 33,560
Surplus	197,437	202,622
	\$ 227,248	\$ 236,182

Approved on behalf of the Board:

David Paul Director

John G. Director

FRIEDMAN & FRIEDMAN

DAILY PUBLICATIONS SOCIETY/
SOCIÉTÉ DE PUBLICATIONS DU DAILY

STATEMENT OF SURPLUS

For the year ended April 30	1997	1996
Balance, beginning of year	\$ 202,622	\$ 208,274
Deficiency of revenue over expenditures	(5,185)	(5,652)
Balance, end of year	\$ 197,437	\$ 202,622

Financial Statements

FRIEDMAN & FRIEDMAN

DAILY PUBLICATIONS SOCIETY/
SOCIÉTÉ DE PUBLICATIONS DU DAILY

STATEMENT OF REVENUE

For the year ended April 30	1997	1996
Revenue		
Advertising	\$ 152,553	\$ 167,446
Students' fees	136,867	138,447
Other	7,705	14,161
	297,125	320,054
Expenditures		
Printing and distribution	75,508	102,350
Production	24,609	22,839
Editorial	38,003	37,199
Selling	58,483	62,379
Administration	95,646	90,804
Depreciation	10,061	10,135
	302,310	325,706
Deficiency of revenue over expenditures	\$ (5,185)	\$ (5,652)

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FRIEDMAN & FRIEDMAN

DAILY PUBLICATIONS SOCIETY/
SOCIÉTÉ DE PUBLICATIONS DU DAILY

STATEMENT OF CHANGES IN FINANCIAL POSITION

For the year ended April 30	1997	1996
Operations		
Deficiency of revenue over expenditures	\$ (5,185)	\$ (5,652)
Item not affecting cash:		
Depreciation	10,061	10,135
	4,876	4,483
Net change in non-cash working capital items	6,342	17,605
	11,218	22,088
Investing activities		
Acquisition of capital assets	(7,341)	(13,474)
Proceeds from disposal of capital assets	-	100
	(7,341)	(13,374)
Increase in cash	3,877	8,714
Cash position - beginning of year	186,771	178,057
Cash position - end of year	\$ 190,648	\$ 186,771

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FRIEDMAN & FRIEDMAN

DAILY PUBLICATIONS SOCIETY/
SOCIÉTÉ DE PUBLICATIONS DU DAILY

NOTES TO FINANCIAL STATEMENTS

April 30, 1997

1. Significant accounting policies

Capital assets

Capital assets are recorded at cost and depreciated as follows:

Straight-line method	
Office equipment	5-10 years
Typesetting equipment	3-10 years
Computer equipment	3 years
Computer software	3 years

Revenue recognition

Advertising revenue is recognized when advertisements are published in The McGill Daily newspaper.

2. Capital assets

	Cost	Accumulated Depreciation	Net	Net
Office equipment	\$ 8,346	\$ 5,624	\$ 2,722	\$ 3,455
Typesetting equipment	51,563	41,944	9,619	7,193
Computer equipment	19,367	15,250	4,117	8,153
Computer software	2,699	2,270	429	806
	<u>\$ 81,975</u>	<u>\$ 65,088</u>	<u>\$ 16,887</u>	<u>\$ 19,607</u>

3. Bank indebtedness

Bank indebtedness, outstanding at any time, is secured by a moveable hypothec covering the universality of claims, accounts receivable and book debts, present and future.

(Continued)

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DAILY PUBLICATIONS SOCIETY/
SOCIÉTÉ DE PUBLICATIONS DU DAILY

NOTES TO FINANCIAL STATEMENTS

April 30, 1997

4. Income taxes

The Society is classified as a non-profit organization pursuant to Section 149(1)(L) of the Canadian Income Tax Act and Section 996 of the Quebec Taxation Act and as a result is not liable for income taxes.

7

Species: musician in Montréal

Slaves on Dope, the Potholes and Dogs Playing Poker on the

by Yohei Igarashi

It's like watching the development of some animal like the hyena or the ocelot, from birth to adulthood on the Discovery Channel. Starting at the animal's infancy, the programme chronicles their maturation and so on and so forth, all of this guided by an omniscient narrating deep voice. Shows like this usually do a great job of putting me to sleep on the couch when I'm not really tired at all. But, I digress.

Now to apply the analogy. The kingdom of the Montréal music scene and the species of Montréal bands: the documentary.

What kind of place is this city for musicians? Some artists suggest that Montréal is a place where musicians get screwed over by petty French and English political differences. Others deem the city to be a haven for an array of different types of music. But, hearsay is tenuous. What better way to find out about the species than to speak to Montréal bands all at different stages of a band-life: a band of high-schoolers, a CEGEP band, and an experienced and modestly successful band. Further, in true chronological form, we will start with the youngest (age-wise), and end with the older bands.

First, there is Dogs Playing Poker, a high school alternative band. Frontman Justin West (se-

venteen years old) describes his band as embodying a fusion of many sounds. "Our lead guitarist loves Slash and Guns'n'Roses," says West. "I like more of the alternative stuff like Smashing

school when getting gigs in Montréal. West elaborates, "It's kinda good because you can sort of attract a lot of people, like all your friends will go to every show, and this acts as a bonus...

ment, the Dogs are nevertheless precocious. After all, when we were all in high school, did most of us even consider doing something like playing music, when there was so much going on like

going to malls and chatting on the phone?

Second, The Potholes seem to be the next phase as they have built a rather good reputation for themselves in Montréal. The band is comprised of eighteen year olds who act according to their teenage years. For example, they start off the interview by

saying "nothing we say is true." Age aside, the four friends have foresight, and have a rough idea of what the Potholes need to do. They manage their time between CEGEP and playing music, though

half of the band agrees that they "are doing less and less homework".

The members Antoine Gratton, Jean-Michel Cohallan, Eric Biunno, and Joshua Bytel agree that "it's difficult to make it in Montréal, because there are so many bands and they're all different... The market here isn't very good for bands, not many big bands come out of Montréal, especially not Anglophone."

Ah, the Anglophone issue. Many bands have mentioned this political aspect to Montréal's scene. Cohallan says, "it's not hard to get little gigs, and get a name in Montréal, but it's hard to break out of Québec as an English band."

"Our audience usually ends up being Anglophone more than anything else," adds Bytel. "Because that's just who are our friends and the people who put on the shows that we're in are part of the English community here, I guess". There is definitely a "circle of Anglophone bands" as they put it.

Finally, Slaves on Dopes leader Jason Rockman and bassist Frank Salvaggio. Visibly more experienced and poised than the other bands, Jason Rockman (lead) and Frank Salvaggio (bass) had much to say about the species in question.



SLAVES ON DOPE; THE FULLY DEVELOPED ADULT OCELOT, OR SOMETHING

Pumpkins, I Mother Earth, and Our Lady Peace. But, our drummer likes only jazz stuff, and our bassist likes ska and reggae."

According to West, there are advantages to being in high

You can get better opening spots for better gigs, because we have a bigger draw and all of our fans can come and support us."

Though this may be the rudimentary stages of their develop-

saying "nothing we say is true." Age aside, the four friends have foresight, and have a rough idea of what the Potholes need to do. They manage their time between CEGEP and playing music, though

CD REVIEWS

It Means Everything Save Ferris Epic/Starpool

Honestly, I wasn't expecting much from this album. Usually major label distribution plus southern California roots does not equal quality ska (think Reel Big Fish, Goldfinger, or even Shudder - No Doubt). Call me a snob. I've heard a couple of songs from Save Ferris in the past, and while not bad, they've never amazed me. This album is pretty good though, and even though it doesn't give the Skatalites or the Specials anything to worry about, *It Means Everything* is an enjoyable slice of modern pop ska.

The seven piece ensemble takes their name from the popular 1980's movie *Ferris Bueller's Day Off*. As one might expect, Save Ferris do not take themselves too seriously, neither musically, nor lyrically.

Lead singer Monique Powell has a pleasant, likable voice, and the songs, mostly written by guitarist/second vocalist Brian Mashburn, are on the whole very catchy and hummable. The three piece horn section generally plays solos respectably (although sometimes the saxophone sounds as if it's straight out of a car commercial). Lyrics focus mostly on relationships gone bad and other similarly original topics. Such fragments of literary genius as "Tellin' lies, tellin' lies/I can't believe/Lies, to deceive/So many lies, so many lies/Why do we believe," are peppered throughout the album. Deep stuff.

Five out of the album's eleven tracks, including some of the strongest, are re-recorded versions of previously released songs. While perhaps the band merely wanted their best material represented on their first full

length, one has to wonder if they had trouble writing enough new material to fill the album.

- Ben Hardy



Rendezvous: Jacky
Terrasson & Cassandra
Wilson
Jacky Terrasson &
Cassandra Wilson
Blue Note Records

What do Friends, the Spice Girls and Howard Stern all have in common? They are proof positive that our mass culture is increasingly being dumbed down. At the head of this devolution are the marketing wizards who seek increasingly to appeal to an ever younger audience for market share. The independent film director John Cassavette's put it aptly when he said that Hollywood films were increasingly being aimed at retarded 13-year old boys living in the mid-West. I long for the days when Saul Bellow's *Herzog* topped the New

York Times bestseller list, Alfred Hitchcock had major box-office drawing power and Michaelangelo was not a Teenage Mutant Ninja Turtle.

Well, *Rendezvous: Jacky*

Terrasson & Cassandra Wilson harks back to this 'paradise lost'. This is an album that is urbane, understated and downright elegant. On standards like "My Ship" Wilson's voice powers through to deliver an earthy lyrical sound that creates tremendous atmosphere. Throughout, Jackie Terrasson's piano work is both well thought out and texturally light. "Tea For Two" is a perfect example of subtle interplay between Terrasson's piano and Wilson's voice. It reminds the listener of another great singer pianist duo, namely that of Ella Fitzgerald and Tommy Flanagan who performed together for many years.

To add to the authenticity of the sound, the album was recorded on analog tape, which purists claim better reflects the dynamic range of the human voice. The results of this recording process are impressive as Wilson's voice comes off sounding 'full bodied' and sensual. In an age where as the cliché goes 'nothing is sacred', it is good to know that real talent still exists and can be brought to the buying public.

- Gil Shochat

local music scene

"It doesn't end up being a Montréal scene," says Salvaggio. "It's a Canadian scene... If you do it you gotta do it across the border, and this is when you know you're pretty much solid as a band."

Rockman interjects, "Any band's gotta get on the road, unless you've got big marketing money, and have a big label placing ads strategically in every city, who'll get you on Much Music... We don't suck live and we're lucky, because if we sucked we wouldn't have a hope in hell."

And about the Anglophone issue? Salvaggio sees a logical reason for the significant role language plays in Québec. "There's just more French people in Québec," explains Salvaggio. "Which means that's what's going to be on the radio stations and on the video stations, and that's just the law of averages... [But], whether you're English or French, if they like you, you'll sell a ton of records."

"That's Québec for you," he continues. "They latch on to you like leeches, and they'll never forget you."

And now, the omniscient narrator brings closure to this special programme with some lingering thoughts.

Collectively, the groups cap-

ture the three fundamental stages of a band life in its entirety. Dogs Playing Poker are on the verge of recording some songs, and have a strong following of high school friends and fans. The Potholes are getting a little "more selective" of their gigs to guide their careers into the right direction. However, with the end of CEGEP comes the college process, and the future of the band is something they don't think about. Slaves on Dope have trekked across Canada, and are an experienced touring band having opened for everyone from the Teaparty to what they describe as "every entrance-level band in Canada."

It's obvious that Montréal isn't exactly a bag of cash left unguarded. Nevertheless, these three bands demonstrate that it is possible to survive at any age — be it nascent, adolescent or mature, and that the species of the Montréal music scene is not exactly extinct.

Slaves on Dope with Dogs Playing Poker and The Potholes play the Spectrum on Friday, November 7 at 20h. Show is all ages. Tickets \$10 plus tax, available at all admission outlets or call 790-1245.

Anokha: Soundz of the Asian Underground Talvin Singh Quango/Island

At the age of 5, Talvin Singh was banging on pots and pans in his mother's kitchen. As a teenager, he spent two and a half years studying percussion and drums in India. In the late 80's and early 90's, Singh collaborated with jazz phenoms Courtney Pine, Sun Ra and Steve Williamson. He has gone on to remix songs for Bjork and has supported Massive Attack on their world tour. Still at work on enhancing east Indians music, Singh is now "bhanging" — incorporating bhangra (the term once used for Indian Harvest Music whose root is derived from the word hemp) music with hip hop/house/experimental.

His club night at the Blue Note, "Anokha," featuring DJ's and Artists who share his vision, and has become one of London's most talked about events. This CD is a compilation of some of the artists who have been featured on these nights and others who use the tablas and sitar to further en-

hance world domination by electro artists. Flavours of drum'n'bass, down beat, trip hop and ambient mesh with Indian string arrangements, drones, beautiful vocals and a lot of curry. Singh's own two tracks are impressive. "Distant God," featuring Leone, is a sweet Bjork-esque tune of low bass and high vocals, while "Jaan" is a fusion of Jungle and Indian prager that will bring you one step closer to God. The state of Bengal's "Flight IC408," "Funky Hindi" and the "Milky Bar kid" re-invent trip hop. What is remarkable about this cross-cultural extravaganza is that these London kids take music they intimately knew — bhangra music — and combine it with other influences strictly for their own purpose. In essence, these artists along with the club kids have created their own niche within the clubland soundscape and have become successful and respectful while sticking to their own rules. And you said techno was just a phase?

- Patrick Moss

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.65 per day, 3 or more consecutive days, \$4.10 per day. General Public: \$5.90 per day, or \$4.95 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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Conversation (eight levels)\$190
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Days: Monday to Friday
Time: 10:00 a.m. to 2:00 p.m. (40 hours)
Dates: December 1 to December 12

Registration, payment and placement test in person before November 26, Monday to Friday 3:00 to 4:30 p.m.

Payment by certified cheque or money order payable to Concordia University, or Visa/MasterCard/debit card. Cash and personal cheques are not accepted.

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THURSDAY NOVEMBER 6
4:45 pm – **A Judgment in Stone**
(La cérémonie)
7:00 pm – **Beaumarchais,
The Scoundrel!**
(Beaumarchais, l'insolent!)
9:05 pm – **Love and Confusion**
(Amour et confusions)
PREMIERE

FRIDAY NOVEMBER 7
2:45 pm – **Three Lives and
Only One Death**
(Trois vies et une seule mort)
5:10 pm – **Cosmos**
7:10 pm – **News from
the Good Lord**
(Des nouvelles du bon Dieu)
9:15 pm – **Genealogies of a Crime**
(Généalogies d'un crime)
PREMIERE

SATURDAY NOVEMBER 8
11:45 am – **The Eighth Day**
(Le huitième jour)
2:05 pm – **Ponette**
4:20 pm – **Family Resemblance**
(Un air de famille)
6:45 pm – **The Promise**
(La promesse)
9:00 pm – **A Chef in Love**
(Les mille et une recettes
du cuisinier amoureux)
PREMIERE

SUNDAY NOVEMBER 9
12:30 pm – **Will It Snow
for Christmas?**
(Y aura-t-il de la neige à Noël?)
2:25 pm – **Men, Women:
User's Manual**
(Hommes, femmes:
mode d'emploi)
4:50 pm – **Ridicule**
7:00 pm – **You Shouldn't Have!**
(Fallait pas!)
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